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Giuliano de' Medici, whose portrait<sup>1</sup> by Botticelli has been lent by Otto H. Kahn, was the younger son of Piero di Cosimo de' Medici, and was born in 1453 and died by assassination in the Florence Cathedral on April 26, 1478. Of tall and distinguished appearance he was noted for his knightly prowess and also for his devotion to Simonetta Vespucci whose beauty and urbanity were celebrated by the courtly poets of the time. In her honor a tournament in imitation of the jousts of northern chivalry was held, at which time Giuliano vanquished all his rivals. The portrait shows him as a spare young man with rather a supercilious expression. His black hair is worn long and he has a close-fitting black doublet, a strip of a crimson undergarment, and a white band visible at the neck; the background is gray. Two other portraits of Giuliano have been ascribed to Botticelli, one in the Morelli Collection at Bergamo, the other in the Kaiser Friedrich Museum at Berlin.

The Madonna and Child<sup>2</sup> by Giovanni Bellini, lent by John N. Willys, is dated by Berenson about 1488. The Madonna wears a red robe and a blue mantle over her head as a hood, showing the buff lining and a thin white drapery over her forehead. Her right hand supports the nude Child as He stands on a brown marble parapet in front of her. His left hand is around her neck and He caresses her chin with the right, but she draws her head slightly away as though unwilling to be disturbed from her brooding abstraction. Behind the Madonna is a green hanging which partly shuts out a landscape of green fields on the right and a blue hill and castle on the left, with a blue sky and fleecy clouds over all.

Titian's Portrait of Cardinal Pietro Bembo, lent by Charles M. Schwab, arrived too recently to be published in this issue.

<sup>1</sup>Tempera on wood. H. 21 $\frac{1}{4}$  in.; W. 14 in. From the collection of Conte Procolo Isolani, Bologna, and published by Mary Logan Berenson in *Art in America*, vol. II, p. 240. Gallery 30.

<sup>2</sup>Oil on panel. H. 30 $\frac{1}{4}$  in.; W. 23 in. Signed IOANNES BELLINUS on center of parapet. From the collection of Sir George Campbell. Published: Berenson, *Venetian Paintings in America*, pp. 92-95. Gallery 30.

## ETCHINGS IN THE PRINT GALLERIES

IT is proposed in this and the coming numbers of the BULLETIN to give some short account of the historical exhibition of engravings, etchings, and woodcuts that has been arranged in the print galleries. The exhibition, for which important loans have been made, contains 86 engravings, 127 etchings, and 148 relief prints (many of small size), and 84 books illustrated by these processes. The selection has been made with a view to illustrating by typical masterpieces a number of the more important episodes in the history of the relief and intaglio processes of making printed pictures. Space limitations have required that very few "reproductive" prints be shown and that emphasis be laid upon those that are "original" in character.

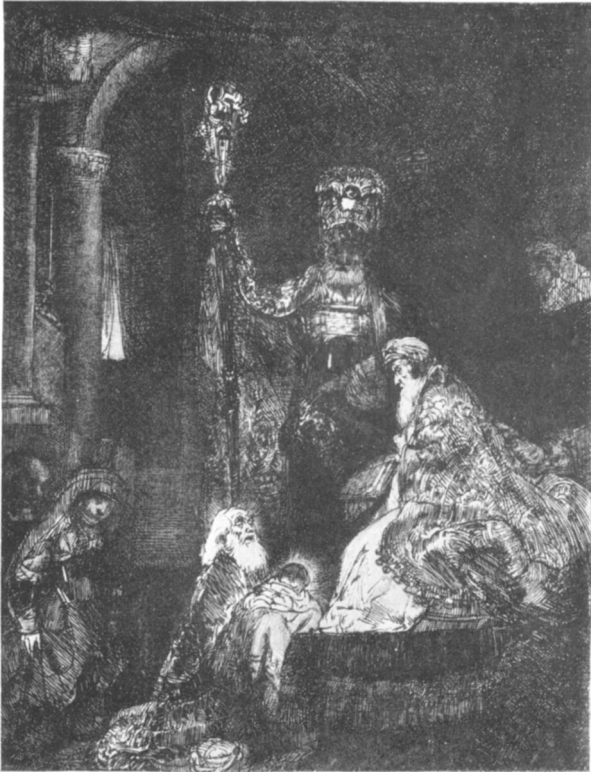
As of the three arts represented in the print galleries etching today shows the greatest vitality and commands the largest following among both artists and collectors, it may be taken up first. All of the prints referred to are in the exhibition.

Long before the etching process was employed for making plates from which to print pictures it was used by the metal workers for the decoration of arms and armor. Sometime about 1500 it was first used in printing by some member of the Hopper family at Augsburg, the earliest etching which can be dated being the portrait of Kunz von der Rosen by Daniel Hopper, which while obviously not a first attempt is known from outside evidence to have been made prior to 1507. This, like all the other primitive etchings, was made on iron, a metal which gave some remarkable results, the etchings by Dürer such as the Great Cannon and his Agony in the Garden ranking among the most celebrated achievements of the etcher. The earliest etchings on copper were not true etchings but dry-points, the first very important ones from a purely artistic point of view being Dürer's magnificent Saint Jerome by the Willow Tree of 1512 and his Holy Family. The first true etchings on copper, the metal ever since currently used for the purpose, did not appear until about

1520 when Lucas of Leyden made a little group of them, the most important of which doubtless is the portrait of the Emperor Maximilian, as it has the added interest of being the first print in the making of which both etching and engraving were used. It is difficult to say when the first pure landscape etchings were made but,

as the Judah and Thamar by Pieter Lastman, the master of Rembrandt.

The calligraphic manner persisted longer in Flanders than in Holland, the best of all the Flemish seventeenth-century work being done in it, as for example in the Saint Catherine by Rubens and the portraits of Johannes Snellinx and Jan Breughel by



PRESENTATION IN THE TEMPLE BY REMBRANDT

while certainly not the earliest of all, those of Augustin Hirschvogel are typical of the work of the first half of the sixteenth century. Until toward the end of the sixteenth century etching everywhere was decidedly calligraphic in character, the first important break toward the loss of the individual line in masses of shadow being found in such prints as the Dancing Nymphs of Adam Elzheimer, the strong influence of which is seen in such etchings

Van Dyck. Van Dyck's portraits are especially worthy of notice, for while they have not the psychological value of some later portraits, such for example as those by Rembrandt, they have never been surpassed in their easy simplicity of statement of the more important outward aspects of men's features. The next, and most important, personality to appear in etching is Rembrandt, who by common consent was not only one of the most skilful

technical etchers that ever lived but the creator of the most renowned etched pictures that have ever been made. His work is so many-sided that it is impossible to do more than call attention, without comment, to landscapes such as the Landscape with Three Gabled Cottages, the View of Amsterdam, the Landscape with Cottage and Hay Barn, and Cottages beside a Canal; to portraits like those of Jan Six, Jan Lutma, Old Haaring, and Clement de Jonghe; and the marvelous series of Bible subjects of which the exhibition contains thirteen, among them such important items as the Christ Presented to the People, the large Three Crosses, and the "Hundred Guilder Plate." It is to these renderings of the biblical story that one must turn would one see what imagination can do in etching, for they are among the most emotionally powerful works of art which have ever been made in any medium. It is worth while noting in this connection that whatever "importance" size may give, many of the prints which from an artistic point of view are most important are among the smallest, such things for instance as the Little Burial of Christ, the Presentation in the Black Manner, and the Descent from the Cross by Torchlight being among the most noteworthy Rembrandts. Rembrandt had many contemporaries who etched interestingly, the best known of the Dutchmen being possibly Ostade, whose wonderful control over atmosphere is represented by the Hay Barn and the Feasting Peasants; Ruysdael, of whose quiet landscape art *Les Voyageurs* is typical; and Berghem, possibly the best of the etchers of animal life, who is represented by the print known among collectors as "the Diamond" because of its brilliancy.

In France at this time there was a curious but perfectly natural attempt made to etch in imitation of engraving, a method much used by Jacques Callot of Nancy, whose tiny figures have remained inimitable in their vitality, and whose few landscapes are among the most beautiful of their very great time. Wenzel Hollar, originally from Prague but long attached to the English court, represents the simplest and most

straightforward etching of the time, his architectural plates, such as that of Antwerp Cathedral, and his portraits having an unaffected honesty of purpose and cleanliness of technique that have long endeared them to the collector. Claude Lorraine, the famous French painter who worked in Italy, made a few plates of complicated technique and even greater celebrity, the most important of them being the well-known *Le Bouvier*, which has been said by some enthusiasts to be the greatest of all landscape etchings.

Etching in Italy at this time, however, was more typically represented by Benedetto Castiglione who came much under Rembrandt's influence in so far as regards technique, but whose subject matter especially in his mythological scenes was all his own. Many prints of satyrs and centaurs have been made but Castiglione alone was able to present them in such a way that one might believe in their existence.

In the eighteenth century the most notable painter-etchings were made in Italy, where the influence of the linear method adopted by Callot in his landscapes and architectural prints is clearly to be seen in the prints of Canaletto, who, about the middle of the century, achieved a quietly beautiful command over space, light, and air such as few other etchers have exhibited. Castiglione's linear method, which as we have seen was based on Rembrandt's, strongly influenced Giovanni Battista Tiepolo and his son, Giovanni Domenico, who in the second half of the century produced a series of plates which faithfully reflected the brio of their painted work. Piranesi, a contemporary of the elder Tiepolo's, has been called the Rembrandt of architecture, and the magnificent plates from his series of imaginary views of Prisons amply justify the appellation. For certain fundamental qualities of draughtsmanship he stands head and shoulders above all other makers of architectural prints, especially in his ability to give a sense of the weight and mass and grandeur of great piles of stone.

During the eighteenth century, original etching was but little practised in France

but the two plates by Gabriel de St. Aubin, *Le Spectacle des Tuileries* and *L'Arrosoir*, in their sprightly daintiness and skill in the delineation of the movement of a shifting crowd make one regret that more was not done. In England also, except as social caricature there was little original etching during this period. The work of Hogarth, however, while coarse in texture, deserves much more credit than it usually receives today for its strong grasp of character, a quality excellently shown in his portrait of Simon, Lord Lovat.

At the end of the eighteenth century came the Spaniard, Goya, who worked until well into the third decade of the last century, and who shows clearly the influence of his contact with the work of the two Tiepolos. Macabre and violent in spirit, he is the only etcher to have produced any number of important plates in which aquatint, usually regarded as rather a lady-like medium, played a part. No etcher since Rembrandt has displayed such command over the human figure or such inventiveness in composition as Goya, who is generally regarded in Europe as the greatest etcher of the nineteenth century. Whatever one may think of his frequently gruesome subject matter there is no denying his tremendous power and strength or his mastery of design and draughtsmanship.

In 1802 Thomas Girtin, who in his youth had copied Canaletto and Piranesi, produced a series of soft-ground etchings of Paris and its environs, which may be regarded as among the greatest triumphs of the English school of topographical draughtsmanship. Simple, straightforward, and learned, such a plate as his *Tuileries* and *Bridge from the Quai d'Orsay* is surely among the most skilful and spacious views of urban scenery that have ever been made. Shortly after Girtin's death his boyhood friend and companion,

Turner, projected a series of prints made in emulation of Caude's *Liber Veritatis* at Chatsworth. Intended for subsequent mezzotinting by other hands the plates were heavily and even coarsely etched by Turner, who nevertheless showed in such prints as *The Castle above the Meadows* his great skill in landscape composition and his summary but penmanlike draughtsmanship. The years about 1800 in England were marked by the popularity of the colored aquatint, an unusually amusing example of which may be seen in Pugin and Rowlandson's *Bartholomew Fair* from the *Microcosm of London*.

The so-called "revival" of etching, which as it happens had never been either a dormant or a lost art, took place in France and England shortly after the middle of the last century, and in general is noteworthy for the falling off in knowledge of the "cuisine" of etching that accompanied the sudden popularity of the medium among artists. The outstanding figures of the movement are so close to us in time that it is impossible to say what the judgment of the future will be concerning their performance, although at the present time a number of them are generally placed with the greatest etchers. Doubtless the most familiar of them, as having enjoyed the greatest favor with collectors and writers about prints, are Meryon, Millet, Haden, and Whistler, each of whom is represented by a small group of well-known etchings, among which may be more especially noted Meryon's *Stryge* and *Abside*, Millet's *Going to Work* and the *Big Shepherdess*, Haden's *Sunset in Ireland* and the *Breaking up of the Agamemnon*, and Whistler's *Annie Haden*, *Nocturne Palaces*, and *Kitchen*. The men of a slightly younger generation are represented by the portrait of Joseph Tourny by Degas and that of Victor Hugo by Rodin.

W. M. I., JR.